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## COMMENT AND CONJECTURE ON ARISTOPHANES

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## ABSTRACTS OF ARTICLES



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James Stinchcomb, Editor, University of Pittsburgh, 4200 Fifth Avenue, Pittsburgh, Pennsylvania.

Franklin B. Krauss, Secretary and Treasurer, Box 339, State College, Pennsylvania.

Contributing Editors: Eugene W. Miller, Charles T. Murphy, J. C. Plumpe, Bluma L. Trell (In the Service: Jotham Johnson, Lionel Casson)

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## COMMENT AND CONJECTURE ON ARISTOPHANES

### Conversational Idiom in Aristophanes

The contrast between the brilliant beauty of Aristophanes' lyrics and the more or less pedestrian quality of the dialogue, with the exception of passages in parody or paratragedy, is notable. It is true that Aristophanes, employing by design the language of everyday life in his iambs, secures a realism that may be desirable in comedy and appropriate to the badinage of dialogue. Yet a higher style, if not diction, might have been anticipated. One basic reason for this quality of composition in the dialogue is, I think, the prevalence and excessive repetition of stereotyped phrases and expression, many with only a utilitarian value. Not to mention comic oaths, imprecations, laments, exclamations, and the like,<sup>1</sup> which are found in enormous abundance, there occur also many rather extended expressions, colloquial and conversational in use and content, upon which Aristophanes seems to have depended in large measure in the composition of his iambs. To illustrate the extent of these expressions, I quote below the most striking examples. I have not attempted to make the list exhaustive, though most of the larger expressions are included. It is noticeable that Aristophanes used some of these only in the early plays, and some only in the late plays, as the citations will reveal.

A rather large group of phrases, colloquial and conversational in effect, are used primarily to express assent, asseveration or insistence. Such is the force of *μᾶλλον πλεῖν ἢ μαίνομαι* Ran. 103, 751; *τοῦτ' ἐκεῖν' οἶγ' ἄλεγον* Ach. 41, Lys. 240, Pax 64 (*τοῦτ' ἐκεῖνο* alone is a very common conversational phrase; Van Leeuwen on Ran. 318 cites the occurrence); *ἦν τε*

*βούλη γ' ἦν τε μή* Lys. 939, 1036, Eccl. 981, 1097, Pl. 638 (though a prosaic phrase, in Pl. 638 there is comic force arising from its use in a highly tragic passage); *ἦν θεὸς θέλη* Pax 939, 1187, Ran. 533, Pl. 347, 405, 1188; *οὐκ ἔστι παρὰ ταῦτ' ἄλλα* Nub. 698, Vesp. 1166, Pax 110; *εἰ μὴ μαίνομαι* Nub. 660, Thes. 470; *μὴ φροντίσης* Eq. 1356, Vesp. 25, 228, 998, Thes. 233, 247, Eccl. 549; *φήμ' ἐγὼ* Av. 1446, 1542, Thes. 1220, Ran. 632, Eccl. 457, 717, Pl. 96, 143, 214, Fr. 318; *ἐμοὶ μελήσει ταῦτά γ'* Pax 149, 1049, 1311, Thes. 1064, 1207, Pl. 229, cf. Ach. 933; *μηδὲν ἡμᾶς ἰσχύτω* Eq. 724, Vesp. 1264; *οὐκ ἔσθ' ὅπως οὐκ . . .* Ach. 116, Nub. 1275, 1307, Vesp. 260, Pax 48, 188, Av. 52, Thes. 847, Pl. 871, Ran. 640; *ἐὰν πείθῃ γ' ἐμοὶ* Ran. 1134, 1229; *τί δ' ἄλλο γ' ἢ* (occurring eight times); *εἰ τοι δοκεῖ σφῆν ταῦτα, κ' αἰμοὶ συνδοκεῖ* Av. 1630, Lys. 167, cf. Av. 811; *οἶδ' οἶδα τὸν νοῦν* Ran. 580, Pl. 1080; *οὐκ ἐτός* (occurring nine times).<sup>2</sup>

Contrasting with these are a group of phrases which express rejection, denial, or remonstrance. For illustration, to express remonstrance or denial, not interrogation, is the function of *τί λέγεις σύ;*<sup>3</sup> which Starkie well translates 'Oh, I say' and 'Nonsense.' Similar emotions in varying intensity are evoked by *οὐκ ἔσθ' ὅπως σιγήσομ', ἦν μὴ μοι φράσης* Pax 102, cf. Pl. 18-9 (and cf. *ἦν φράσης* Pax 1061, a common elliptical colloquialism); *οὐκ ἂν μὰ τὸν Διόνυσον, εἰ δοίης γέ μοι* Nub. 108, cf. Ach. 966, Pl. 924; *μὰ τὸν Ἀπόλλων γὰρ μὲν οὐ* (twelve times); *μὰ Δι' ἐγὼ μὲν οὐ* occurs very frequently; *οὐ μὰ Δι' οὐδ' ἐφρόντισα* Ran. 493, 1222, Pl. 704; *ὀλίγον μοι μέλει* (nine times);<sup>4</sup> *μὴ σκώπτέ μ'*

<sup>2</sup>Three further phrases will be found in these references: Lys. 842, 935, cf. Nub. 488, Ran. 532; Av. 66, 986, Nub. 644, 781, Vesp. 75, etc., Pl. 255, Thes. 661.

<sup>3</sup>Ach. 768, Nub. 207, 1174, Vesp. 216, 1378, Av. 1233, cf. Ach. 1058.

<sup>4</sup>Though this is used twice with strong comic effect, in Vesp. 1411, 1446.

<sup>1</sup>This type is so obvious and abundant that it is not worth while to mention them in detail. Excessive use of them undoubtedly lowers the literary tone of the dialogue. Yet not all are used unskillfully. Cf. Starkie on Nub. 110 and Neil on Eq. 1335.

Nub. 1267, Ran. 58, Eccl. 1005, 1075;<sup>5</sup> ἐς κεφαλὴν σοί Pax 1063, Pl. 526, cf. Ach. 833, Nub. 40, Lys. 915, Pl. 651; κατὰ σεαυτὸν νυν τρέπου Ach. 1019, Nub. 1263; οὐκ ἡγιάειν μοι δοκεῖς Pl. 364, 1060, 1066; οὐδὲν ἡγίεσ (eleven times, seven in Plutus; cf. also οὐδαμῶς, γ' ἐπεὶ Nub. 688, Vesp. 79, 1393, cf. Pax 1260). A variety of this type, expressive of surprise, is found in *τοντὶ τί ἦν*; Ach. 157, Vesp. 183, 1509, Ran. 1209, Av. 1030, 1495, Lys. 350, 445, Pl. 1097, Fr. 589; *τοντὶ τί ἦν τὸ πρᾶγμα*; Ach. 767, Ran. 438, Fr. 125; *τοντὶ τί ἐστὶ τὸ κακόν*; Ach. 156, Vesp. 1136, Pax 181, Av. 1037, 1207. Several times we find *τί τὸ πρᾶγμα τοντὶ*; and *τοντὶ τί ἐστὶ* frequently.

There are many formulas of enquiry and entreaty, most of them either monosyllabic or brief. Some of the more unusual are: *τίς ἂν φράσειε ποῦ ἔστιν* (adding the proper name) Lys. 1086, Pl. 1171, Fr. 131; *οὗτος σὺ ποῖ θεῖς*; Ach. 564, Vesp. 854, Lys. 728, Thes. 224 (cf. *ἀληθες*, οὗτος; Eq. 89, Vesp. 1412, Av. 1048; οὗτος τί πάσχεις Vesp. 1, Av. 1044, Lys. 880); *φέρ' ἴδω*, *τί μέντοι πρῶτον ἦν*; Nub. 787, Thes. 630 (*φέρ' ἴδω* alone occurs 21 times, while *ἴδω* not in this phrase occurs only three times<sup>6</sup>); *ὄνομα δέ σοι τί ἐστὶ*; Av. 1203, Thes. 1200; *οὐκ ἡγόρευον*; Ach. 41, Pl. 102, Fr. 298; *εἴπ', ἀντιβολῶ, τί ἐστὶ*; Eq. 109, 142; *ἀντιβολῶ, κατειπέ* Nub. 155, 224; *ἴθ' ἀντιβολῶ σ'* Ach. 1031, Nub. 110, Vesp. 162, 975, Pax 400; *τί φῆς; τί σιγᾷς*; Lys. 70, Thes. 144; *ἀλλὰ συγγνώμην ἔχε* Ach. 579, Nub. 1479, Pax 668 (contrast the tragic *συγγνωθὶ μοι* in Nub. 138).

Formulas are also repeated to announce the entrance, exit, or dismissal of a character, or to call attention to some other action in the technic of the play. Thus, *οἱ δὲ καὶ τὸς* Ach. 1189, Vesp. 1360, Av. 1718, Eccl. 834; *ἀλλ' ἴθι χαίρων* Nub. 510, cf. Ach. 1143, Eq. 498, Vesp. 1009, Pax 729; *ἀλλ' εἰσιώμεν* Vesp. 1008, Pax 1302, Lys. 779, Ran. 812, Pl. 249; *καὶ δὴ βαδίζω* Pl. 227, 414; *ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφικόμενος* Ran. 436, Pl. 962, Fr. 162; *ἀλλ' ἐκδότω τις δεῦρο* Pl. 1194, cf. Av. 1693, Fr. 348; *ἀλλ' ἀνοίγε τὴν θύραν* Ach. 1189, Nub. 183, Lys. 1216.

Aristophanes also borrows or uses by coincidence a number of phrases employed by the Tragedians, particularly Euripides. These are not used by Aristophanes in parody, nor for comic effect: *ἡ μηκέτι ζῶν ἐγώ* Nub. 1255, cf. Eq. 833; *ταῦτ' οὐχ ὕβρις δῆτ' ἐστίν*; Nub. 1299, cf. Lys. 658, Ran. 21, Pl. 886; *τοντὶ καὶ δὴ χωρεῖ τὸ κακόν* Nub. 907, Vesp. 1483, Ran. 1018; *καὶ θαυμά γ' οὐδέν* Pl. 99, cf. Vesp. 1139; *τί μ' εἰργάσω*; Av. 323, Thes. 743; *τί γὰρ πάθω*; Lys. 884, Av. 1432, Eccl. 860; *οἴσθ' οὖν ὁ δράσων*; Eq. 1158, Av. 80, cf.

Av. 54, Pax 1061; *ἐχ' ἥσυχος* Pl. 127, Nub. 1244 (the former is Euripidean. Twice Aristophanes says *μέν ἥσυχος* and five times *ἐχ' ἀτρέμα*; cf. also the expression *οὐκ ἂν φθάνοις*, which is common in Euripides, Eccl. 118, Pl. 874, 1133, cf. 485). The three following phrases are taken from tragedy and reproduced for the comic effect arising from parody: *ἀλλ' ὅμως* Ach. 402, 408, 956; *ὡς μ' ἀπώλεσας* Nub. 1265, Pax 1210, 1250; *οὐκετ' οὐδέν εἰμ' ἐγώ* Eq. 1243, cf. Ach. 1185, Vesp. 997.

Five legal expressions recur with some frequency in appropriate contexts: *πάρητ' ἐς τὸ πρόσθεν* Ach. 43, cf. 242, Eccl. 129, Eq. 751; *τίς ἀγορεύειν βούλεται*; Ach. 45, Thes. 379, Eccl. 130; *ἀκούετε λεῶ* Ach. 1000, Pax 551, Av. 448; *δεῦρ' ἵτ' ὧ πάντες λεῶ* Pax 298, cf. Av. 1275-6, Lys. 638, Eccl. 834; *ταῦτ' ἐγὼ μαρτύρομαι* Nub. 1297, Vesp. 1436, Ran. 528, Pl. 932; *πατάξαι καὶ βαλεῖν* Vesp. 1254, 1422.

HAROLD W. MILLER

FURMAN UNIVERSITY

# Aristophanes, Lysistrata 1174

One of the most characteristic lines of Aristophanes, *Lysistrata* 1174, has never been rendered precisely, ostensibly because of textual unintelligibility. Perhaps (though this is not the case in point) sheer modesty has been the cause of vague renderings it has received. No matter how indelicate, it is a characteristic line and, I feel, should be translated without reservation.

The line in question is:

ἐγὼ δὲ κοπραγωγεῖν γὰρ ἤρωτα† ναι τὸ σιῶ.<sup>1</sup>

The "wives on strike" have brought about an agreement between Laconian and Athenian envoys to conclude a peace. *Lysistrata* is negotiator during the quibbling about spoils of war. In grand Aristophanic style, the envoys make demand for spoils which have anatomical as well as geographical meanings. In their common plightful condition, the envoys dicker over Echinus, the Meliac Bay and the two legs of Megara, all sufficiently elucidated by Rogers.<sup>2</sup> The Laconian objects to the Athenian's greed, and *Lysistrata* warns the pair:

Come to terms; never make a difficulty of two legs more or less!<sup>3</sup>

Then the Athenian looks at *Lysistrata* and exclaims:

ἦδη γεωργεῖν γυμνὸς ἀποδὺς βούλομαι.

The Laconian replies tersely, climaxing the analogous banter, to the Athenian's desire to revel in the love of the beautiful *Lysistrata*, leader of the continent women.

1F. W. Hall and W. M. Geldart, *Aristophanis Comoediae* (SCBO).

2B. B. Rogers, *Comedies of Aristophanes*, note on Lys. 1174.

3Whitney J. Oates and Eugene O'Neill, Jr., *The Complete Greek Drama* 2.855.

<sup>5</sup>The remainder of Eccl. 1005, 1075 is also quite similar.

<sup>6</sup>The phrase usually is followed by a question introduced by an interrogative pronoun, except twice when the question precedes. The distribution is interesting: once each in Ach., Lys., twice in Thes., frequently in Eq., Nub., Vesp., Av., not at all in the rest.



His reply contains the disputed *πρῶτα*. Bergk reads the word as *πρῶκα* 'forthwith.' Rogers bends farther with *πρῶ*, which he renders as suggesting 'early in the morning.' Brunck, Inverizzi and Bothe all read the passage as *γα πρῶτα*, coupling these word with *ναὶ σίῳ*, and making least sense of all. Elmsley construes *πρῶτα* as *πρὸτί*, Doric *ποτί* from *πρός*.

Rogers is at this point in his translation using a Scottish dialect and renders line 1174: "An' I to bring the midden (dung), by the Twa." Oates and O'Neill have (2.855): "And I also, to dung it to start with." The translation published by Illustrated Editions Company, New York (no date), with preface by Jack Lindsay and illustrations by Norman Lindsay (according to the jacket, "the famous Australian artist"), gives lines 1173-4 as:

ATH: I want to strip at once and plough my land.

SP: And mine I want to fertilize at once.

I propose to read *κοπραγωγεῖν* as 'to fertilize' in the modern vernacular, which I consider permissible under the exact translation 'to carry dung.' The word *γα* is

merely Doric for *γῆ* and indicates no more than that the Laconian is picking up the Athenian's allegory and further playing on it. This certainly is Aristophanic.

In the vernacular *πρῶτος* obviously alludes to being the 'early bird' getting there first. Liddell and Scott give several idiomatic constructions of the word as meaning 'to win the first prize.'

Now the line in the text is meaningful without change, except for adding an iota subscript to *γᾶ* (*γᾶ̣*), the neuter of *πρῶτος* being entirely readable. Plainly the Laconian would prefer the first chance at Lysistrata's love. The verse, utilizing the *βούλομαι* supra (1173), means: "I should like to fertilize this earth before you, by the Two" or, more freely translated, "I should like, by the goddesses, to be the first of us to fertilize that fine plot of ground." In Attic it would read:

ἐγὼ δὲ κοπραγωγεῖν γῆ πρῶτα ναὶ τὸ θεῇ.

WILLIAM A. CLEBSCH

UNIVERSITY OF TENNESSEE

## REVIEWS

**A History of the Roman World from 30 B.C. to A.D. 138.** By EDWARD T. SALMON. xiii, 363 pages, 5 maps. Macmillan, New York 1944 \$5.50

This volume is the sixth in a series under the general editorship of Max Carey. The series is somewhat difficult for students to handle. The plan called for seven volumes of which the first three were to be on Greece and the last four on Rome. The first volume to be published was written by the general editor and published in 1932 in England under the title *A History of the Greek World from 323 to 146 B.C.* and as volume III in Methuen's *History of the Greek and Roman World*. In this country it appeared under the title *The Legacy of Alexander* with the English title as a subtitle and with the statement that it was volume III of the *Dial History of the Greek and Roman World* (reviewed by L. F. Smith, *cw* 26.189-91). When succeeding volumes were taken over in this country by Macmillan, it became volume III of Macmillan's *History of the Greek and Roman World*. Volume IV (*A History of the Roman World from 753 to 146 B.C.*, by Howard H. Scullard), volume V (*A History of the Roman World from 146 to 30 B.C.*, by Frank B. Marsh) and volume VII (*A History of the Roman World from A.D. 138 to 337*, by H. M. D. Parker, reviewed by E. L. Hettich, *cw* 30.106-7) were published in 1935. Volume II (*A History of the Greek World from 479 to 323 B.C.*, by M. L. W. Laistner, reviewed by W. W. Hyde, *cw* 30.83-5) was published in 1936. In earlier publicity volume I (*A History of the Greek World from 776 to 479 B.C.*) was listed as being in preparation by

H. A. Ormerod, but on page ii of the present volume no author's name is given. Volume VI was assigned to R. P. Longden and was announced for publication several years ago, but this Oxford scholar was tragically killed in an air raid during the Battle of Britain. It was then assigned to Professor Salmon, who did not have access to the material collected by Mr. Longden (v). In a recent catalogue issued by The Macmillan Company the late Mr. Longden is still listed as author, and the volume as in preparation (Macmillan Books for Colleges, 1944-1945). The irregular appearance of the volumes and the fact that the first one published was under a separate title keep the series from being catalogued as a series and in many libraries the volumes have been scattered under various classification numbers. This presents a mechanical difficulty in using the whole series.

It is very difficult to see why the publishers projected a series of this type in the early 1930's. That was just the time when The Cambridge Ancient History was nearing completion. Students will find this series of comparatively little use when it is compared with CAH. There is in this country little demand for such an intermediate work. It is too long to have general appeal and too short to include much of the scholarly material which we find in CAH. There is an obvious advantage to be gained by having a rather extended period discussed from a single point of view, and a certain amount of confusion does result from the multiplicity of authors in CAH. However, careful editorial supervision reduced this to a minimum in CAH and it is difficult to find uniformity of purpose and treatment in the present series. For example, the preface and introduction in the volume by the general

editor are confined to considerations which concern only that volume. Consequently, the volumes do not form genuine parts of a connected history of the classical period and must be judged individually.

The criticism of the series expressed above is particularly applicable to the present volume. CAH X (1935) and XI (1936) are in the hands of most students of Roman history, and Methuen has published an excellent account of the Roman Principate which is an extremely good text for the study of the early Empire; J. Wells and H. Barrow, *A Short History of the Roman Empire to the Death of Marcus Aurelius* (1931, second edition, 1935). Only an especially careful treatment would justify the publication of a new survey of this period. Although much of the narrative is interesting and many difficult points are ably handled, the text as a whole shows a lack of careful reflection and meticulous revision. Even after making allowance for the double handicap the author had in assuming another man's assignment and in writing during wartime, the reviewer feels that the present volume is inadequate.

The account is divided into four parts: The Founding of the Principate; The Julio-Claudian Emperors; The Italian Emperors; The Non-Italian Emperors. There are chapters on the provinces (I.III), the frontiers (I.IV and III.V), literature (I.V, III.VIII and IV.V), economic life (III.VI) and Christianity (IV.IV). The view of Augustus and his successors is generally orthodox with necessary modern corrections for the ancient accounts of Tiberius, Claudius and Domitian. In his narrative concerning Gaius the author is at times inclined to accept the idea that the emperor was deranged, but at others implies the opposite. The contrast between members of the Julian and those of the Claudian branches of the imperial family seems heavily overstressed. The rehabilitation of Claudius is too complete. The author is unduly harsh in his account of Nerva. That Trajan's conquests were motivated even partially by the uncertainty over his acceptability as emperor is a debatable view.

There are too many hasty generalizations which confuse and contradict the more sober narrative of the text. The following examples include some of the more noticeable items. "His (Augustus') court poets were soon assiduously spreading the tale that Cleopatra's victory would have infallibly meant the orientalizing of Europe" (2). "Sallust, Vergil, Horace, Livy and other writers make it abundantly clear that in the second half of the last century B.C. Rome was living in a moral vacuum" (23). "With a firm system of government and some sense of values re-established the citizens of Rome in Augustus' day were no longer living in a moral vacuum" (60; cf. 114); "... these seeds of decay did not produce a truly rank crop of unspirituality until after the period with which this volume deals" (64). "The Pax Romana . . . probably

saved modern Italy from a colour problem" (70). "The story that the Emperor Claudius was mere putty in their (the freedmen's) hands is apocryphal, for he, and not they, initiated the policies of his reign . . ." (69); "... cities are notoriously bad breaders" (84). "The Pannonian Revolt and The Varian (*sic*) disaster revealed that the Empire had reached the limits of its military resources and therefore of its territorial expansion" (112). "Despite his friendship with Herod Agrippa, Gaius, like his father before him, was an anti-Semite" (154). "In his (Claudius') reign we see that feature of the Roman Empire which is so attractive: a concern for the humblest subject anywhere and a desire to deal fairly by all" (170). "The Roman government itself, of course, must have known that popular suspicions of Christian depravity were false" (323).

In some instances sentences which may be appropriate in a lecture or in a conversation mar the more formal presentation which seems to the reviewer desirable in a published text. Again examples show what is meant. "Ever since Julius had appointed a flock of senators, . . ." (6); "And Satan always finds something for idle hands to do" (in a discussion of the trivial nature of the Senate's duties, 51); "Hence we find white-collar, as well as black-collar, slaves" (71); "... he (Nero) was reported to have declaimed his own composition on the Sack of Troy while he watched the home fires burning from Maecenas' Tower" (181).

The following statements need revision. "The title *imperator*, which is republican days was used as a kind of descriptive tag for a victorious general during the period that he was waiting to celebrate his triumph . . ." (4-5). Hadrian "gaped at the tombs of historical figures such as Ajax . . ." (301). Suetonius' "pendant for ferreting out unsavory tales lost him his post as Hadrian's *magister epistularum*" (328).

Augustus, during his illness in 23 B.C. could do more than reflect "that Marcellus was at any rate his son-in-law" (14), he could and did hand his signet ring to Agrippa (Dio 53.30.2). In the discussion of the Eastern frontier (102-5) there is an implication of national interest in both Parthia and Rome which is not justified. It is extremely unlikely that most Romans regarded conquest beyond the Euphrates "as their natural mission" (102). The author apparently considers Terentius Varro who conquered the Salassi (107) and Varro Murena who plotted with Caepio (13) as two different men (the names are separately indexed, 361-2). The attitude of Augustus toward the territory between the Rhine and the Elbe is not so certain as is stated in the text (109-12; cf. 241).

The author's treatment of literature shows evidence of haste. In his account of the literature of the Augustan Age the connection between political trends and poetical inspiration is stated too strongly. To say Ovid "wrote partly because it was fashionable to do so, but largely because of his quite extraordinary facility"

and to cite as a footnote to this sentence Horace's line *scribimus indocti doctique poemata passim* is misleading (119). The judgments on the literature from A.D. 50 to 100 are too harsh and the inclusion of the names of twenty Latin authors as well as of eight Greek authors in five pages is confusing (263-7).

There are numerous infelicities in the choice of words and phrases: e.g. "hierarchical" (to describe Roman society, 4, 40, 64, 72, 85, 98, 165); "senatorials" (for "senators" 65, 98, 220, 232, 271); "peccant governor" (81, 169, 190, 232); "literal letter" (283); "denigration" (226, 271). Unusual words are used without adequate reason: "zariba" (47), "apolaustic" (219), "banausic" (262). S. is used instead of Ser. as an abbreviation for Servius (151, 188, 208, 288); Tib. instead of Ti. for Tiberius (288, 290).

WILLIAM C. McDERMOTT

UNIVERSITY OF PENNSYLVANIA

**The Art of the Northern Nomads.** By ELLIS H. MINNS. 54 pages, 28 plates, map. Oxford University Press, New York 1945 (Annual Lecture on Aspects of Art of the British Academy, Proceedings of the British Academy, Volume XXVIII) \$3.50

This is a valuable account regarding the Scythians, not only to those who are interested in art history but also to those who wish additional light upon civilizations contemporary with classical eras. The many illustrations, the extensive bibliography, the fine map of the regions discussed, and the copious notes give convincing proof to the arguments expounded by the writer. It is well worth careful reading.

To anyone interested in the world of classical time, an account of the Scythian civilization is bound to be intensely fascinating. For the Scythians played an important rôle in the life of the ancient Greek world. Writers often recount that it was the grain from the Euxine and the gold from the Urals that flowed into the Greek domains. It was in those regions that the

Scythians once held sway. They extended their power even into southwestern Asia for a time. We read in Herodotus (I.106) "The dominion of the Scythians over Asia lasted eight and twenty years . . . Besides the regular tribute, they exacted from the several nations, additional imposts, which they fixed at pleasure."

Ellis H. Minns in his *Art of the Northern Nomads* gives us a lucid account of these Scythians who lived long ago on the steppes of South Russia. He tells us the extent of their habitat, the type of nomadic civilization they had developed and their relations with the peoples whom they encountered. They attained a high degree of civilization, evidence of which is convincing when we examine their rich art objects. Some of them are extant in Russian museums.

Mr. Minns gives us excellent descriptions and illustrations of the various phases of Scythian art. First, there is the pure animal style whose characteristics are of the animal alone. Both the deer and feline forms are rendered in a purely stylistic manner indicative of this period which is dated at approximately the middle of the sixth century B.C. Then he gives us many examples of the more fully developed styles which had become amalgamated with foreign influences, Assyrian, Greek and Iranian. Among them are several pieces which were perhaps made by Greeks working for and with the Scythians, for Greek elements may be observed. Where you have this Greek fusion with the Scythian, realism appears and human forms are introduced, both of which are alien to the purely Scythian stylistic animal style. One of the finest illustrations of this type is (figure 2) entitled "Scythians from Kul Oba vase." Other examples show how the Scythian style extended into China and its characteristics appear also in other Far Eastern art objects. Throughout the account the writer indicates clearly how extensively this art of the northern nomads travelled both to the east and to the west and how persistently Scythian style and motifs appeared in other art objects.

DOROTHEA G. COX

PITTSBURGH

#### ABSTRACTS OF ARTICLES

This department is conducted by Professor Charles T. Murphy of Princeton University, Princeton, New Jersey. Correspondence concerning abstracts may be addressed to him.

#### PHILOSOPHY. RELIGION. SCIENCE

BONNER, CAMPBELL. *The Philinna Papyrus and the Gold Tablet from the Vigna Codini*. Comments on the Papyrus discussed by Paul Maas in JHS 62 (1942) 33-8, and on the Tablet discussed by Bonner in Hesperia 13 (1944) 30-5.

Hesperia 13 (1944) 349-51

(Durham)

LEVI, DORO. *Aion*. Starting from the emblem of a

mosaic uncovered in the excavation of Antioch-on-the-Orontes, the author traces the appearance of Aion in literature and art. In the beginning perhaps a mere attribute, the first quality of the primeval divine being, then become a god, "himself one of the panthean deities of this late syncretistic religion," receiving the adjectives and attributes granted to other deities, he is at various times identified with Kronos-Chronos, Osiris, Adonis, Baal Shamin, and Isis, and finally becomes an object of cult, of magic practices, and of mystic ceremonies. Ill.

Hesperia 13 (1944) 269-314

(Durham)

PARKE, H. W. *The Days for Consulting the Delphic Oracle*. It is clear that the change in the time for con-



sulting the oracle from once a year (in the month Bysios) to a monthly basis occurred before 480 B.C., and probably took place around 590. It is likely that the *κατὰ μῆνα παντῆται* were on one day a month only. The *προμαντεία* fits in well with this conception.

CQ 37 (1943) 19-22 (W. Wallace)

SMYLY, J. G. *Square Roots in Heron of Alexandria*. Explanation of method for getting approximate square roots in Heron's *Metrica*, a method known to the Arabs and later forgotten; discussion of Greek efforts to solve other problems of roots; examples of "approximate" roots.

Hermathena 63 (1944) 18-26 (Taylor)

SOLMSEN, F. *The Tablets of Zeus*. The conception of Zeus, or divine justice, recording the deeds of mortals was Hellenic, as passages in Aeschylus and Plato show. But it is unlikely that the records were thought of as actual—they were merely the unfailing memory of God. Analogy with early justice does not controvert this conclusion, since it is most unlikely that extensive court records were kept in Athens and elsewhere.

CQ 38 (1944) 27-30 (W. Wallace)

MUSIC

HENDERSON, M. I. The Growth of the Greek 'APMONIAI. The different modes resulted from the attempt by Greek, probably by Athenian, musicians to adapt the traditional songs of foreign lands and of the provinces. In the fourth century B.C. Greek music was revolutionized by the discovery of key-transportation.

CQ 36 (1942) 94-103 (W. Wallace)

ART. ARCHAEOLOGY

ALEXANDER, CHRISTINE. *Green-Glazed Ware: Three Hellenistic Vases*. The 45 pieces being shown at the Metropolitan Museum include a newly acquired ring-handled cup with a maenad and a sea monster in relief, a jug from Syria in the form of a head with long curls, some bowls, plates, lamps, an inkwell, and several terracotta statuettes. Notes on the glazes are contributed by Maude Robinson. Ill.

BMM 3 (1945) 133-6

BEAZLEY, J. D. *Two Inscriptions on Attic Vases*. 1. The words *καλὸς κάρ* on the black-figured amphora by the Rycroft painter in the British Museum, B 195, are complete as they stand. Though *κάρ* as a personal pronoun is not attested, there is no objection to it if one compares Phryx, Thrax, etc. 2. On the obverse of the black-figured amphora by the Priam painter, London 99.7-21.3, the inscription following the personal names must be *χαίρε πῶ*, "Hail, drink." There is no authority for an imperative, *πῶ*, in Attic, but it could be a dialect borrowing. In all languages formulas for drinking are readily borrowed; cf. *skaal* and *for auld lang syne*.

CR 57 (1943) 102-3 (F. P. Jones)

CHARLTON, J. M. T. *New Black-Figure Vases*. Four pieces from the Kent collection and one from the Manchester Museum are presented: a plaque of about 570 B.C., said to have been found in the temples at Paestum, and which forms a link between the Sophilos group and the Lydos-Sakonides group; a hydria of about 565 B.C., of the Lydos-Sakonides group; an ovoid neck-amphora with a scene of a Bacchic thiasos; a rider amphora which derives from the Sakonides-Lydos group (ca. 540 B.C.); and a neck amphora with scenes of Theseus and the Minotaur, and Ariadne and Dionysus, of which the painter cannot yet be determined, though there are

connections both with the Sakonides group and with the Lysippides painter group. Ill.

AJA 48 (1944) 251-9 (Walton)

DOW, STERLING. *A Fragment of a Colossal Acrolithic Statue in the Conservatori*. The piece is the fore part of a foot, of such dimensions that the whole statue, if it was a standing figure, must have had an original height of over five meters. The sole of the sandal is decorated in relief, with a composition of dolphins, Erotes, and Tritons. The central point of the design, under the big toe, is occupied by an Eros in flight, and the other figures are arranged on either side with due regard to balance and variety. Dickens erroneously attributed the work to Damophon; Rumpf dates it in the Hadrianic period, and this date may be tentatively accepted. The piece was found on the Via Appia, just beyond the *Thermae Antoninianae*, and since it is unlikely that it was ever moved, it probably belongs to Regio XII. The only suitable cult of this Regio mentioned in the *Notitia* is that of Isis Athenodoria. The attribution of the statue to that cult was made seventy years ago by Visconti, but has since been questioned, on inadequate grounds. Isis was, among other things, a marine goddess. If this aspect was to be emphasized, she might hold in her hand a rudder; for incidental expression the only available places would be the base of the statue or the soles of her sandals. The name Athenodoria probably refers to the dedicator rather than to the sculptor of the statue. Ill.

AJA 48 (1944) 240-50 (Walton)

HILL, DOROTHY KENT. *Some Late Antique Portraits*. Five marble portraits of the third century A.D. in the Walters Art Gallery are illustrative of the various currents in movement during the last great period of Roman portraiture. One which may represent the Empress Otacilia shows Italic realism at its most precise; in another, of the Caracalla type, the realism is coarse, brutal, and not so exact. The remaining works are of various Greek marbles. One probably belongs to the series of Athenian *kosmetai*. Another, said to have come from Asia Minor, is strongly reminiscent of first century heads of the youthful Tiberius, and must be the product of a Classicizing school, which, however, is earlier than the Constantinian revival. Both these show the tendency, ever characteristic of the Greeks, to subordinate realism to spiritual quality. The last piece represents a person with Semitic features, and is executed with a frigidity of treatment that is suggestive of the coming Medieval style. It is perhaps of Syrian origin. Ill.

AJA 48 (1944) 260-8 (Walton)

HOLLAND, LEICESTER B. *Colophon*. Report of the excavations conducted, chiefly by way of exploration, by the Fogg Museum of Harvard and the American School of Classical Studies in Athens in 1922 and 1925. The report is not complete, for much of the material found was lost during the disturbances in Asia Minor in 1922; but it is published now because early renewal of excavation is unlikely.

"The specific results of this expedition were: first, determination by the coins found that the site was indeed that of Colophon, a very large majority being from Colophonian mints; second, that it was inhabited from prehistoric through classic times, cemeteries of the Mycenaean, Geometric, and Hellenistic periods being identified; third, that on the acropolis, at least, there was no habitation after the fourth century, practically all the coins found there being of that period." the abandonment of the site at the end of the fourth or in the third century is "explained by the forcible trans-

fer of the Colophonians to Ephesos" by Lysimachus as a punishment for supporting Antigonos against him.

"An account by Dr. Meritt of the inscriptions found has already appeared (AJP 56 [1935] 358-97); the cemeteries must wait for later publication, and so for a time must the Metroon and Baths." An interesting discovery was the remains of a beehive tomb. Ill  
Hesperia 13 (1944) 91-171 (Durham)

ROBINSON, C. A., JR. *Observations on Seventh-Century Greek Sculpture*. Two main questions, taken together, constitute the cardinal problem of seventh-century Greek sculpture. Why did certain areas, chiefly Dorian, happen to adopt the Dedalic style? And why did not other areas, chiefly non-Dorian, similarly break with their geometric past? The point of view of the new style is very different, and most people will agree that it is aesthetically inferior. Race, religion, and reaction have been put forward to account for its adoption. More important, because more inclusive, is the social and political background. About 700 B.C. occurred the most decisive revolution in Greek history. The overthrow of the aristocracy, the introduction of coinage, colonization, commerce, and contact with foreign areas widened the Greek horizon and made possible the growth of the archaic period. Where the revolution was violent, the arts received a temporary setback, and in such areas, chiefly Dorian, the Dedalic style became the fashion. In Attica, on the other hand, the transition from aristocracy was gradual, and consequently the sculpture displays no sharp break with the geometric. Ill

AJA 48 (1944) 132-4

(Walton)

SCRANTON, ROBERT. *Two Temples of Commodus at Corinth*. The temples were briefly described in the report of excavations for 1935. While a final report cannot now be made, publication of this preliminary discussion seemed advisable. The temples were almost identical; that originally called J was the older. J was finished probably in 185, H probably in 190, on the evidence of the inscriptions on the two architrave blocks. These seem to be the only extant inscriptions in which Commodus gives himself credit for the construction of a temple, though some fragmentary inscriptions may be restored to that effect. Commodus is accused in the Life by Aelius Lampridius (Scr. Hist. Aug.) 17 of affixing his name to temples built by others. Since H at least seems to have been built from funds left by Cornelia Baebia, these temples seem the best, perhaps the only illustration of the accusation made in the Life. J was probably dedicated to Poseidon; on H there is no evidence. Ill

Hesperia 13 (1944) 315-48

(Durham)

SCRANTON, ROBERT L. *A Wreath in the Vassar Classical Museum*. The wreath consists of 53 silver and 15 gold leaves, represented as being bound together by a gold fillet. It is possible that the gold was not part of the original wreath, but the evidence either way is inconclusive. The work is sufficiently unusual to make dating uncertain; it is perhaps early imperial. The silver leaves appear to be box, though no ancient writer records the use of box for garlands. Since the olive sometimes has buxifoliate leaves, the "oleastrum" of Olympia may at times have been confused with box, or the artist may have chosen this leaf simply because of a confusion of nomenclature. Thus the wreath may be an inaccurate representation of an Olympic crown. More probably it is a funeral wreath, for there is some slight Roman (chiefly Roman-British) evidence for the use of box for funeral purposes. Ill

AJA 48 (1944) 135-42

(Walton)

STUART, MERIWETHER. *A Faience of Augustus*. A small blue-green faience head in the Metropolitan Museum of Art, though much damaged, appears to be an unmistakable portrait of Augustus; it belongs to the less numerous represented late portrait type. It was found in Egypt, which seems to have been the chief center of production of imperial portraits in semi-precious stones and in the cheaper imitations of them. Ill

AJA 48 (1944) 171-5

(Walton)

THOMPSON, DOROTHY BURR. *The Golden Nikai Reconsidered*. Dazzled by the colossal chryselephantine statue of Athena in the Parthenon, we have scarcely noticed the golden Nikai that went with it. The first extant mention of Nikai is in an inscription of 434 B.C. In all there may have been twelve Nikai in the fifth century, and there were probably at least eight. All but one were melted down to make coins in 406/5. Possibly Alexander and certainly Lycurgus recovered several if not all with gold in the latter part of the fourth century. The construction and style of the statues are studied. Ill

Hesperia 13 (1944) 173-209

(Durham)

#### HISTORY. SOCIAL STUDIES

ALEXANDER, WILLIAM HARDY. *The Professoriate in Imperial Gaul (297 A.D.)*. A picture of the position and importance of the professors of rhetoric in the late Empire, drawn from one of the 'Panegyrici Veteres', the 'Pro Restaurandis Scholis' of Eumenius, president of the imperial college at Autun.

Transactions of the Royal Society  
of Canada 38 (1944) 37-57

(C.T.M.)

JACOBY, F. *XPHTOYΣ IOIEIN* (Aristotle fr. 592 R). This phrase in the treaty between the Spartans and the Tegeatans is shown to mean that the latter were forbidden to make any use of the Messenians when they had been driven out, i.e. they were not to give them citizenship.

CQ 38 (1944) 15-6

(W. Wallace)

MOMIGLIANO, ARNALDO. *Camillus and Concord*. Camillus probably had some part in the concordia ordinum of 367, but there is no evidence to show that he dedicated a temple to Concord. The Roman notion of Concord was based in theory on Greek *homonoia*, but was in point of fact somewhat different.

CQ 36 (1942) 111-20

(W. Wallace)

POST, GAINES. *Plena Potestas and Consent in Medieval Assemblies*. A Study in Romano-Canonical Procedure and the Rise of Representation, 1150-1325. Never a mere symbol of a monarch's undisputed power, this term rather defined the procedure of ascertaining and recording consent of popular groups in the negotiations of representatives. Known first (Justinian 2.12.10) in the usage of Alexander Severus, the phrase was so frequently the subject of comment and gloss that its history provides a continuous illustration of the application of Roman legal studies to the development of canonical procedure. By 1300 the term is in normal use in all areas—provincial, monastic, conciliar and judiciary.

Traditio 1 355-408

(Kozik)

1Traditio. Studies in Ancient and Medieval History, Thought, and Religion. Edited by JOHANNES QUASTEN and STEPHAN KUTTNER. Volume 1. vii, 418 pages. Cosmopolitan Science and Art Service, New York 1943 \$7.50